

.....PLAYS AT THE THEATRES THIS WEEK.....

ACADEMY OF MUSIC.
Tuesday, Wednesday and Wednesday Matinee—“Seven Days.”
Friday, Saturday and Saturday Matinee—“The Country Boy.”

BIJOU THEATRE.
“Around the Clock,” all the week.

LUBIN THEATRE.
Vaudeville.

“Seven Days.”
Messrs. Wagenhals & Kemper, at the Academy Tuesday and Wednesday and Wednesday Matinee, will present the Rinehart, Hopwood comedy, “Seven Days.” This play earlier in the season reached a third year at the Astor Theatre, New York, a remarkable record, attained in the United States for the first time, and a convincing illustration of the superiority of this comedy to other plays that aim to make people laugh. “Seven Days” is one long laugh with a bluish in it. There is satisfaction in knowing that the biggest laughter-maker of all plays is a native conception, home-brewed and without one foreign ingredient. New York City is the scene of “Seven Days.” New Yorkers are its characters. It is a week in quarantine. Nobody had expected to stay longer than for dinner and bridge. Some had hoped to leave much sooner, especially a burglar and a policeman and a divorced woman and a strong-minded, rich spinster aunt. But they couldn't. They were quarantined. Every element of side-splitting humor is brought out in “Seven Days” until there isn't an instant's let-up in laughter.

“Seven Days” is a comedy jewel,” said the New York Commercial. “The audience laughed itself out of all measure of gravity,” said the Chicago Evening Post. “Humors never flag,” said the Boston Transcript. “A whole circle of fun run off in a single night, but long to be remembered,” said the Philadelphia Times.

“The Country Boy.”
Edgar Selwyn, the author of “The Country Boy,” the original comedy which Henry B. Harris will present at the Academy Friday and Saturday and Saturday Matinee, wrote twenty-six



GROUP OF THE TWENTY AMERICAN ROSEBUDS WITH “AROUND THE CLOCK” AT THE BIJOU THIS WEEK.

canary chorus girl, who plays with him. He loses his incentive to work in forgetting the sweetheart of his youth. He is discontented and neglects his duties, loses his place and is unable to find another. Things go from bad to worse until at last, ashamed and beaten, he determines to take his own life. At the critical moment a cynical, worldly-wise newspaper man who lives in the same house and has taken a fancy to the boy comes upon the scene.

By playing on his imagination the

in its musical comedy success, “Around the Clock.” The scenery is all new and pretty, the costumes are beautiful, and the music of a tuneful, inspiring sort. The Ritchie comedians are perhaps best remembered for their imitable work in the vaudeville classic, “A Night in a London Music Hall,” which was one of the real novelties at the variety houses last season. Mr. Ritchie's part as the “drunk” who tries to break up the “show” in a music hall because some of the acts are amateurish, dull and uninteresting, has been appropri-

Klaw & Erlanger will present at the Academy October 30, 31 and November 1. Mrs. Wiggins' love for children is set forth in her study of Rebecca, who goes, a wild, free, untrammelled child, into the home of two New England old maids, whose paucity of ideas and grim determination that no innovation shall disturb the prim, stern way of their lives makes a prison of their house for the girl they have taken from a sense of duty and with no thought of love. The winning personality and the warm heart of the little Rebecca bring these old women to a realization that rules and regulations are good things in their way, but are not meant to be fetters, and when the play is ended Rebecca has conquered their prejudices and is nestled safely in their hearts. During the progress of her battle with them and their traditions she also wins the love of a fine young New England man, and when we take leave of her it is with the prospect of future happiness and great joy in life.

In setting the story of Rebecca before the public in a play Mrs. Wiggins had the assistance of Charlotte Thompson, one of the promising dramatists of the day. Together they fashioned a comedy in which the laugh and the tear go hand in hand, a wistful tenderness in the character of the little girl, who grows to young womanhood during the four acts of the play, tempering even the most hilarious of the scenes in which she takes part. Rebecca, cast on the merces of two grim old maids; Rebecca, full of life and love and pranks; is a forlorn enough figure after her first battles with her aunts, and her flight to the protecting arms and comfortable heart of old Jeremiah Cobb, the stage driver, is a natural consequence of her rebellious though tractable nature. The pictures of New England life shown in the play are very delightful. It is peopled with characters right out of the great Eastern country, and charms by its naturalness as well as by the simple and tender story it unfolds.

More than a year “Rebecca of Sunnybrook Farm” entertained the citizens of New York at the Republic Theatre, and before that she had ventured into the stronghold of New England, Boston itself, and was received there with open arms and overflowing houses for more than three months. Klaw & Erlanger have done everything possible in the way of making picturesque the setting for the story of

ACADEMY—Wed. & Thu.

Matinee Thursday.

Direct from **THIRD YEAR** At the ASTOR THEATRE, NEW YORK
The Record of the American Stage.

“A laughing wonder.”—*N. Y. Times.*

WAGENHALS & KEMPER Present

7 DAYS
GREATEST COMEDY HIT IN 20 YEARS

By Mary Roberts Rinehart and Avery Hopwood.

“A scream, a riot, a knock-out of laughter.”—*N. Y. American.*

“Doesn't give time to breathe between laughs.”—*N. Y. Globe.*

“Rip snorting deluge of comedy.”—*Amy Leslie in the Chicago Daily News.*

“Aching funny.”—*Boston Globe.*

“A gale of laughter.”—*Philadelphia Ledger.*

PRICES: Matinee, 25c to \$1.00; Night, 25c to \$1.50.

NOTE.—Please be seated when the curtain rises, as the action starts immediately.

LUBIN

WEEK OF OCTOBER 16th.
ELITE VAUDEVILLE.

Viejo

A Parisian Novelty.

Freed and Bertin

Sweet Little Dutch Comedians.

Smiletta Sisters

Contortionists—Acrobats.

Best Motion Pictures.

Thursday—Amateur Night.

Admission, 10c.

NO STREET PARADE

The Wild West and Far East Will Not Give a Street Show When the Exhibition Visits This City.

For many reasons the management of Buffalo Bill's Wild West and Pawnee Bill's Far East has decided to abandon the street parade, which has, in years past, been the usual thing with traveling organizations of this size and character. It is set forth in many instances the late arrival of the trains bearing the paraphernalia makes it impossible to give a parade and start the afternoon performance on time. Through these delays the public is compelled to experience a tedious wait while the work of preparing for the performance goes on. Again it is considered an unnecessary hardship to compel men and horses



FAMOUS BOARDING HOUSE SCENE FROM “THE COUNTRY BOY,” ACADEMY FRIDAY AND SATURDAY AND SATURDAY MATINEE.

plays before he finally produced this much to bring him fame and fortune. And much of the secret of the success of “The Country Boy” is due to the fact that the author has put in it many chapters from his own personal experiences. The story rings true, and the characters are so realistic that their life may be found in any town and city.

The story of “The Country Boy” is of a visionary young fellow who is only going to do big things. He is not satisfied to take the little successes of life and build on them, but he is going to conquer all at once with one fell stroke. Hence he finds the bonds of his small home town irksome. He wants to strike out, go to New York and lay the metropolis at his feet. At last his mother consents that he shall make the trial.

In New York he lands in a typical theatrical boarding house. An old friend of his father has given him a job. He becomes enamored of a mer-

friend makes the boy preach again, taking up his own life. He then convinces him that the home town, however small, must hold better opportunities than the city with its terrible crush and competition. Together they return to the boy's home and win success in a material way, and with that success the boy regains the confidence of his sweetheart and marries her.

The play presents many interesting and contrasting characters. All of them are splendidly drawn, and the piece holds the attention of the audience from beginning to end. In the company are included Grace Campbell, Wilfred Lytell, Stapleton Kent, Lovell Oldham, Muriel Bishop, Lizzie McCall, William Morris, Rosamond Carpenter, William Lewis, Marie Pert, Mart E. Mann and others.

“Around the Clock.”

For this week's attraction at the Bijou Theatre the management offers the Ritchie London Comedy Company

ately improved. During the entire action of the comedy, which is in three acts and which runs for nearly three hours, Mr. Ritchie and his fellow players are conspicuous. The comedy has been staged in a fine manner, especially the big scene in the final act, which shows a music hall in full operation. “Around the Clock” contains a plot of absorbing interest. It is from the pen of Frank Hoffman, while the music



SCENE FROM “SEVEN DAYS,” AT THE ACADEMY OCTOBER 19 AND 20.

and lyrics were furnished by L. O. Smith and Sebastian Hillier. All of the musical numbers offer plenty of opportunity for original and captivating stage business and effects. The principal members of the company are Billy Ritchie, Rich. McAllister, Charles E. Foreman, John Moore, C. F. Cardon, Jack Lloyd, George Hall, Gertrude Fort, Florence Clements, Mike Heffernan, John Griffith, Harry Bristow, Bella Anderson, Daisy Armstrong, Winifred Francis, Nina Vernon and Maud Cochran.

“Rebecca of Sunnybrook Farm.”

The clash between Puritan tradition and the active audacity of childhood of whatever section forms the central idea in Kate Douglas Wiggin's “Rebecca of Sunnybrook Farm,” which

Rebecca, and not only as to scenery and other paraphernalia of the big production, but as to the interpreting cast.

At the Lubin.

Again this week the Lubin will show a bill of vaudeville and the best in life motion pictures. Viejo, a Parisian novelty act, will be the headliner for the roster of attractions. This is not a mystery act, but one to keep an audience guessing. Freed and Bertin, German comedians of the real German type, will add a delightful part to the program. They are laugh-makers of the first order. The Smiletta Sisters, two young women doing acrobatic stunts of much difficulty with grace and ease, will complete the vaudeville part of the bill. The motion pictures will be of the usual Lubin type.

to parade for two hours before beginning the afternoon exhibition, especially when it is considered that two shows every day are the rule with this exhibition.

By doing away with the street parade men and horses are fresh for their performance and it would seem that the public is entitled to a perfect performance, which it pays for, rather than to a free street parade which gives, at best, but a poor idea of the magnitude of the exhibition. Another reason which has served to influence the decision is the fact that merchants in the cities visited object to parades because they interrupt business and interfere with general traffic. So strenuous is this objection that in many cities a permit to parade cannot be secured, and in other places the fee demanded is set at such an exorbitant rate that it practically prohibits street parades. In any event the management is satisfied that the public prefer an afternoon performance given with snap and vigor, displaying the best

ACADEMY—Two Nights
Friday and Saturday, October 20-21.

HENRY B. HARRIS Presents

THE COUNTRY BOY
THE COMEDY SUCCESS OF THREE SEASONS.
By EDGAR SELWYN.

INTERPRETED BY AN EXCELLENT COMPANY.
PRICES: Night, 25c to \$1.50; Matinee, 25c to \$1.00.

ACADEMY

Monday, Tuesday and Wednesday Evenings,
October 30, 31 and November 1.

Matinee on Wednesday, November 1.

Klaw and Erlanger, Present
(Direction Mr. Joseph Brooks).

REBECCA OF SUNNYBROOK FARM

By KATE DOUGLAS WIGGIN and CHARLOTTE THOMPSON.
Founded on Mrs. Wiggins' Famous Rebecca Books.
Fresh From a Year of Triumph at David Belasco's Republic Theatre, New York.

A Brighter, Sweeter, Sunnier Story Has Never Been Staged.

BIJOU THEATRE

RICHMOND'S POPULAR PLAYHOUSE.

Week Commencing To-Morrow Night

Don't Wait For Barnum

Billie Ritchie

With his SWEET SIXTEEN CHORUS of 20 American Rosebuds, fresh from their BROADWAY TRIUMPH, will be here all this week in



Around The Clock

The Greatest MUSICAL COMEDY CIRCUS on Earth.

PRICES: Matinee, 25c, 35c; Night, 25c, 35c, 50c.

MATINEES TUESDAY, THURSDAY, SATURDAY.

ONLY BIG SHOW Richmond, Oct. 25
THIS SEASON

BARNUM AND BAILEY
GREATEST SHOW ON EARTH

THE THRILLER SUPREME
DESPERADO'S
TERRIBLE LEAP FOR LIFE

THE BALLOON HORSE
ASCENDS TO CLOUDS OF THE BIG TEXT AND DESCENDS IN A SOUTHERLY DIRECTION

JUPITER THE BALLOON HORSE

Capital invested \$3,500,000

85 DOUBLE LENGTH RAILROAD CARS

60 ACROBATS and The Patty Franks

40 RIDERS and the Great Koyotes

400 CIRCUS ARTISTS

1280 PERSONS

700 HORSES

40 ELEPHANTS

100 CAGES OF WILD ANIMALS

60 AERIALISTS and The Slegist-Silbons

50 CLOWNS 100 ACTS

400 CIRCUS ARTISTS

HOST OF THEM FROM AROUND THE WORLD

GLITTERINGLY NEW GORGEOUS STREET PARADE

Big, New Complete Performances

Daily at 2 and 8 P. M.

ONE 50 CENT TICKET COLLECTS 25 CENTS

Admission and reserved seats will be on sale on circus day at McCoy's Cigar Store, in Murphy Hotel, at exactly the same prices charged on show grounds.



Scene from “Rebecca of Sunnybrook Farm.” Uncle Jerry has a heart-to-heart talk with Rebecca.

ACADEMY

Three Nights—Matinee Wednesday,
Oct 30, 31 and Nov. 1.

Klaw & Erlanger's Brilliant Production,

REBECCA OF SUNNYBROOK FARM

A real American play, delightful and exhilarating. All joy and sunshine. Seats on sale October 26. Prices: Matinee, 25c to \$1.00; Night, 50c to \$1.50.